

A ALPHONSE HASSELMANS



IMPROMPTU

pour la Harpe

par **Gabriel Fauré** (Op. 86)



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Op: 86

GABRIEL FAURÉ

Allegro molto moderato 76 =

HARPE

*ff**p**f**p**f**p*

cre -

- scen -

- do

f

f

Poco rit.

a Tempo

f

8

8

dim.

mf sempre di - mi -

nu - en - do

perdendosi

Sol #
Do #

a Tempo

p *pp* *f*

Meno mosso

(Sol b) *p* *a piacere*

dolce

p

a Tempo

(Do b) (b) (Fa b) (Fa b) (Fa b)

f

(Sol \flat)
 (Ré \flat) *p*

Do \flat
 Mi \flat

Ré \flat

La \flat
 Ré \flat

La \flat

Fa \flat

La \flat
 Do \flat

dim.

a Tempo

cresc.

La \flat

espressivo

sempre f

dim.

Mi \flat
 Do \flat

Sol \flat

(b)

Musical notation system 1 (first system). The treble clef staff contains notes labeled *Mi b*, *Sol b*, *Mi b*, and a triplet of notes labeled *(Mi b)* and *(b)*. The bass clef staff contains a triplet of notes labeled *3*.

Musical notation system 2 (second system). The treble clef staff contains notes labeled *Fa b*, a triplet of notes labeled *3*, a triplet of notes labeled *(b)*, a triplet of notes labeled *(La #)* and *(Do #)*, a note labeled *o (Fa #)*, and a note labeled *8*. The bass clef staff contains a triplet of notes labeled *3*, a note labeled *p*, a note labeled *Mi b*, and a note labeled *0*.

Musical notation system 3 (third system). The treble clef staff contains a note labeled *8* and a note labeled *Fa b*. The bass clef staff contains a note labeled *pp*, a note labeled *Do b*, a note labeled *La b*, and a note labeled *0*.

Musical notation system 4 (fourth system). The treble clef staff contains notes labeled *0*, *Sol #*, *Ré #*, *Si b*, and a note labeled *8*. The bass clef staff contains a note labeled *pp* and a note labeled *0*.

Musical notation system 5 (fifth system). The treble clef staff contains notes labeled *Do b*, *La b*, *Fa b*, a triplet of notes labeled *3*, a triplet of notes labeled *Sol b* and *Si #*, and a note labeled *8*. The bass clef staff contains a note labeled *p*, a note labeled *pp*, and a note labeled *0*.

Allegro con moto

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music begins with a forte (*f*) dynamic in the bass clef, followed by a piano (*p*) dynamic in the treble clef. A note in the treble clef is marked with a flat and the letter 'Si' (Sib). The system contains two measures of music.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains four flats. The system contains two measures of music, with various note values and rests.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains four flats. A note in the bass clef is marked with a flat and the letter 'Sol' (Sol b). The system contains two measures of music, with various note values and rests.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains four flats. The system contains two measures of music, with various note values and rests. There are some markings above the notes, possibly indicating fingerings or articulation.

The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains four flats. The system contains two measures of music, with various note values and rests. There are some markings above the notes, possibly indicating fingerings or articulation.

a Tempo

The first system of musical notation on page 7. It consists of a grand staff with a treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 2/4. The music features a series of eighth-note chords in the right hand, with a forte (*f*) dynamic marking. The left hand plays a steady eighth-note accompaniment.

The second system of musical notation on page 7. It continues the piece with similar eighth-note chords in the right hand and accompaniment in the left hand. The dynamics remain consistent.

(b)

The third system of musical notation on page 7, marked with a repeat sign and a first ending bracket labeled (b). The musical texture continues with eighth-note chords and accompaniment.

ff

The fourth system of musical notation on page 7. It features a forte fortissimo (*ff*) dynamic marking. The right hand plays a series of chords, while the left hand provides a steady accompaniment.

8

The fifth system of musical notation on page 7, which is the first system of page 8. It is marked with a repeat sign and a first ending bracket labeled 8. The music continues with chords and accompaniment.

Poco rall.

8

dim.

This system contains the first staff of music. It features a treble and bass clef with a key signature of three flats. The music consists of six measures, each containing a half-note chord with a slur over it. The first measure is marked with a 'dim.' (diminuendo) instruction.

8

a Tempo

pp f

This system contains the second staff of music. It features a treble and bass clef with a key signature of three flats. The music consists of six measures. The first measure is marked with a 'pp' (pianissimo) instruction, and the second measure is marked with a 'f' (forte) instruction. The music consists of eighth notes and quarter notes.

f

This system contains the third staff of music. It features a treble and bass clef with a key signature of three flats. The music consists of six measures. The first measure is marked with a 'f' (forte) instruction. The music consists of eighth notes and quarter notes.

This system contains the fourth staff of music. It features a treble and bass clef with a key signature of three flats. The music consists of six measures, each containing a half-note chord with a slur over it.

dim.

This system contains the fifth staff of music. It features a treble and bass clef with a key signature of three flats. The music consists of six measures, each containing a half-note chord with a slur over it. The first measure is marked with a 'dim.' (diminuendo) instruction.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

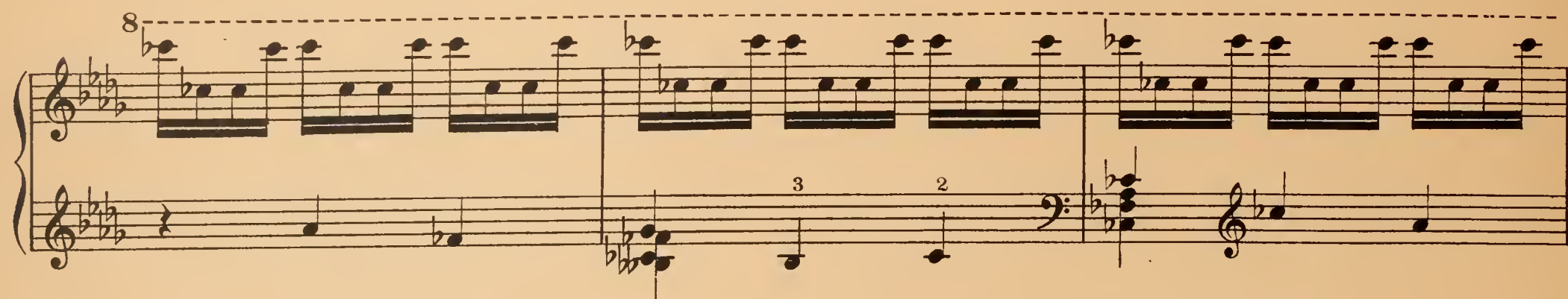
- System 1:** Starts with a *pp* (pianissimo) dynamic marking. A slur covers the first two measures. A *f* (forte) dynamic marking appears in the third measure. The piece ends with a fermata over a whole note in the final measure.
- System 2:** Features a triplet of eighth notes in the first measure, marked with an '8' and a dashed line. A slur covers the first two measures. A *f* dynamic marking is present in the third measure. The piece ends with a fermata over a whole note in the final measure.
- System 3:** Features a triplet of eighth notes in the first measure, marked with an '8' and a dashed line. A slur covers the first two measures. A *f* dynamic marking is present in the third measure. The piece ends with a fermata over a whole note in the final measure.
- System 4:** Features a triplet of eighth notes in the first measure, marked with an '8' and a dashed line. A slur covers the first two measures. A *f* dynamic marking is present in the third measure. The piece ends with a fermata over a whole note in the final measure.
- System 5:** Features a triplet of eighth notes in the first measure, marked with an '8' and a dashed line. A slur covers the first two measures. A *f* dynamic marking is present in the third measure. The piece ends with a fermata over a whole note in the final measure.
- System 6:** Features a triplet of eighth notes in the first measure, marked with an '8' and a dashed line. A slur covers the first two measures. A *f* dynamic marking is present in the third measure. The piece ends with a fermata over a whole note in the final measure.

Additional markings include *rall.* (ritardando) and *dim.* (diminuendo) in the final system, and various articulation marks such as slurs, ties, and accents.

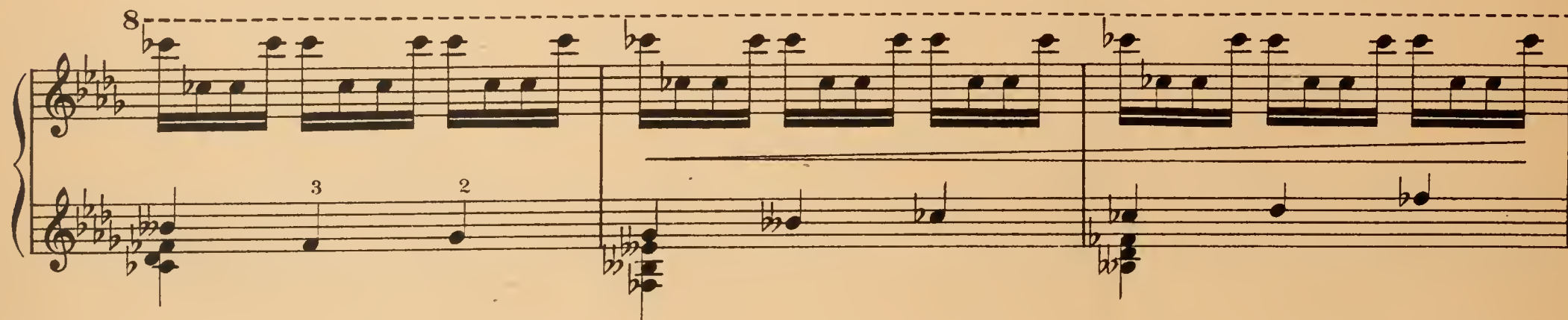
a Tempo



First system of musical notation. The treble clef staff contains a melodic line with eighth notes, marked with an 8-measure rest at the beginning. The bass clef staff contains a bass line with eighth notes, marked with a piano (*p*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff contains a bass line with eighth notes, marked with a piano (*p*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).



Third system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff contains a bass line with eighth notes, marked with a piano (*p*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).



Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff contains a bass line with eighth notes, marked with a piano (*p*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).



Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes, marked with an 8-measure rest at the beginning. The bass clef staff contains a bass line with eighth notes, marked with a piano (*p*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).



Sixth system of musical notation. The treble clef staff contains a melodic line with eighth notes, marked with an 8-measure rest at the beginning. The bass clef staff contains a bass line with eighth notes, marked with a piano (*p*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).

a Tempo

First system of musical notation. The treble clef staff contains a melodic line with notes labeled *Mi b*, *Si b*, *Fa b*, and *Do b*. The bass clef staff contains a supporting line. A dynamic marking *f* is present. The system concludes with a *p* (piano) marking and a series of sixteenth-note chords in the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with notes labeled *poco a poco cre - scen - do*. The bass clef staff provides harmonic support. The system ends with a *p* marking and a final chord.

Third system of musical notation. The treble clef staff features a melodic line with a bracketed section labeled *(b)* and a dynamic marking *sempre crescendo*. The bass clef staff continues the harmonic support. The system concludes with a final chord.

Molto slargando

Fourth system of musical notation. The treble clef staff contains a melodic line with a bracketed section labeled *8* and a dynamic marking *f*. The bass clef staff continues the harmonic support. The system concludes with a *sempre f* marking and a final chord.

Fifth system of musical notation. The treble clef staff contains a melodic line with notes labeled *Fa #* and *Do #*. The bass clef staff continues the harmonic support. The system concludes with a final chord.

(Fa \flat)
(Do \flat)

f

8

3

3

Do \flat
Fa \flat

mf

Do \flat

Fa \flat
Ré \flat

cre - - - scen - - - do - - - sempre

Do \flat
Sol \flat

(Fa \flat) (Mi \flat)

Fa \flat

Fa \flat

(b) (b)

8---1

ff Do \flat

Fa \sharp
Ré \sharp Si \flat *sempre ff*

Do \flat
Si \sharp

8

Ré \flat
Fa \flat *f*

Si \flat

8---1

(Do \sharp) *ff* FIN

Detailed description: The page contains five systems of musical notation for piano. The first system shows a series of arpeggiated chords in the right hand, with a dynamic marking of *ff* and a note labeled 'Do \flat '. The second system continues with similar arpeggios, including a section marked 'sempre ff' with notes 'Fa \sharp ', 'Ré \sharp ', and 'Si \flat '. The third system features a long, sustained chord in the right hand and a melodic line in the left hand, with notes 'Ré \flat ' and 'Fa \flat ' and a dynamic marking of *f*. The fourth system shows a series of chords in the right hand and a melodic line in the left hand, with a note labeled 'Si \flat '. The fifth system concludes with a final chord marked 'FIN' and a dynamic marking of *ff*, with notes '(Do \sharp)' and 'G' indicated.

HARPE A PÉDALES

Bach (J.-S.), Pièce en *sol*, transcrite par H. RENIÉ. M.F.

Caplet (A.), Divertissements, I. A la française.....
II. A l'espagnole.....

Chapuis (A.), Carillon.....

— David devant l'Arche.....

— Harpe Eolienne.....

Debussy (Cl.-A.), 2 Arabesques

N° 1. Transcrites par H. RENIÉ.....

N° 2.....

— DANSES :

I. Danse sacrée. — II. Danse profane pour harpe avec
accompagnement d'instruments à cordes.

Pour Harpe à pédales, par H. RENIÉ.....

Partition.....

Partition in-16.....

Parties d'orchestre.....

Chaque supplément.....

— En bateau, transcrit par H. RENIÉ.....

— Jardins sous la pluie, transcrit par A. LAUTEMANN

Durand (A.), Chaconne, transcrite par A. HASSELMANS

— 1^{re} valse en *mi b*, transcrite par H. RENIÉ.....

Fauré (G.), Op. 86, Impromptu.....

— Op. 110, Une Châtelaine en sa tour.....

Ferroni (V.), Sur le fleuve d'argent.....

Gaubert (Ph.), Sarabande.....

Grandjany (M.), Arabesque.....

— Automne.....

— 2 chansons populaires françaises :

1^{re} Le bon petit roi d'Yvetot.....

2^{re} Et ron ron ron petit patapon.....

— Op. 16, Children at play.....

— Op. 11, Dans la forêt du charme et de l'enchantement, conte de fée.....

— Op. 17. Souvenir.....

— Six pièces classiques :

1. BACH (J.-S.). Largo (de la 5^e Sonate de Violon)

2. — Allemande (Partita en *si bémol*)..

3. — Rondeau (Partita en *ut mineur*)..

4. — Tempo di Minuetto (Partita en *sol*)

5. RAMEAU (J.-PH.), Les Tourbillons (Rondeau).

6. COUPERIN FR. Le Moucheron (Gigue).....

Hasselmans (A.), Op. 2. Berceuse.....

— Op. 7. Barcarolle.....

— Op. 21. Gitana, caprice.....

— Op. 23. Lamento.....

— Op. 24. Confidence, romance sans paroles.....

— Op. 29. Au Monastère.....

— Op. 30. Aubade.....

— Op. 31. Mazurka.....

— Op. 34. Menuet.....

— Op. 35. Etude mélodique.....

— Op. 36. Chasse, pièce caractéristique.....

— Op. 37. Etude en *si bémol*.....

— Op. 38. Orientale.....

Hasselmans (A.), Op. 39. Gondoliera.....

— Op. 40. Chanson de mai.....

— Op. 43. Nocturne.....

— Op. 44. La Source.....

— Op. 45, Op. 46, Op. 47. Feuilles d'Automne, 3 Impro-
visations faciles.....

Sérénade mélancolique. - Crépuscule. - Le Calme, réunis

— Op. 48. Follets, caprice étude.....

— Op. 49. Gnomes, caprice.....

— Op. 51, 1^{re} Prélude, *sol mineur*.....

— Op. 52. 2^{re} Prélude, *ré bémol*.....

— Op. 53, 3^{re} Prélude, *ut mineur*.....

— Op. 54, Elégie.....

— Trois pièces faciles :

Rêverie, Rouet, Ronde de nuit.....

— BRAGA. Serenata.....

— DURAND, Chaconne.....

— GODARD, 1^{re} Gavotte.....

— GODARD, Solitude.....

— MENDELSSOHN, Chanson du printemps.....

— SAINT-SAENS, Le Cygne.....

— SCHUMANN, Trois mélodies.....

— THOMÉ, Simple aveu.....

— Sous la feuillée.....

Oberthur (Ch.) Maud. Idylle.....

— Op. 337, A la styrienne.....

Philippart Gonzalez (Renée), Dors mon Soleil, pour

harpe ou piano, avec voix facultatives.....

Rameau (J.-P.) L'Egyptienne, transcrite par H. RENIÉ

Ravel (M.), Introduction et Allegro, Harpe avec accom-
pagnement de quatuor à cordes, flûte et clarinette :

Harpe solo.....

Partition.....

Parties d'accompagnement.....

Chaque supplément.....

Roger-Ducasse, Barcarolle.....

Variations plaisantes sur un thème grave. Harpe et
orchestre.

Harpe pour l'exécution avec orchestre.....

Ropartz (J.-Guy), Impromptu.....

Roussel (Alb.), Impromptu.....

Saint-Saëns, Le Cygne, transcrit.....

— Op. 95. Fantaisie.....

— Op. 154. Morceau de concert.....

— SAMSON ET DALILA, Cantabile, transcrit par

JOHANNÈS SNOER.....

Samazeuilh (G.), Sérénade, transcrit.....

Stone Torgerson (H.), Bourrée.....

— Contentement.....

— Etude pour la main gauche (Study for left hand)...

— Papillon (A Butterfly).....

— Rêverie (Revery).....

— Valse de concert.....